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Gems of antiquity

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Gems of Antiquity



Vocal Masterpieces
Covering a period from
1240 to 1786

Edited by

Dr. Otto Reitzel

Price, \$1.50

The John Church Company

Cincinnati - New York - Chicago - Leipzig - London

GEMS OF ANTIQUITY

VOCAL MASTERPIECES

EDITED BY

DR. OTTO NEITZEL

THE JOHN CHURCH COMPANY

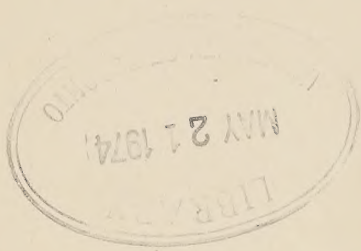
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PREFACE

This volume of *Gems of Antiquity* presents a collection of the rarely heard songs of various nations, written during the early middle ages.

Inasmuch as the songs written before 1750 were expressed by the melody and figured bass only, we have most carefully modernized the accompaniments, still maintaining the simplicity and characteristic rhythms of the originals.

The translations into English are new and especially adapted for use by English-singing people.

In this work of collecting representative songs of different nations, we have been most fortunate in having at our disposal, not only a great number of public libraries, but many private priceless collections of authentic antiquities.

We have included a few, little-known works by well-known masters, but the majority are genuine gems from the pens of musicians who caught from the throb of the pulse of humanity and swung into exquisite rhythmic melodies, imperishable works of art.

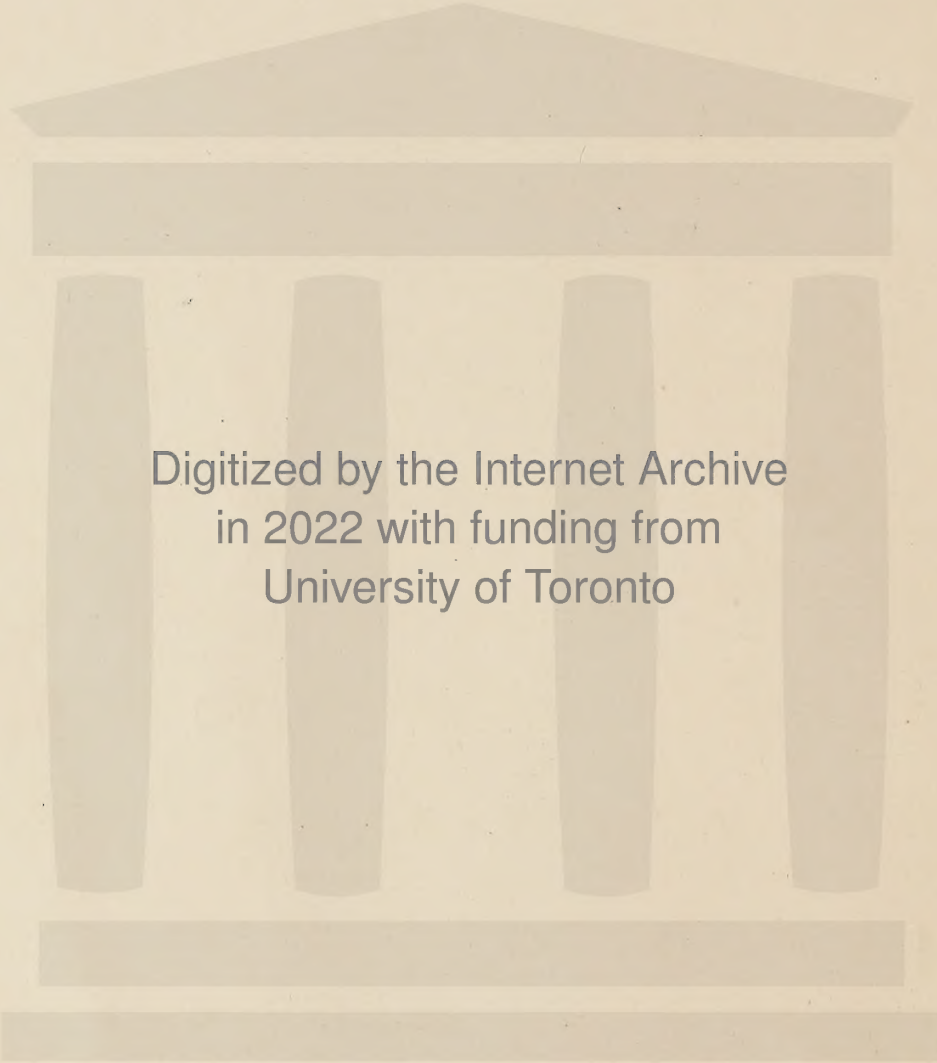
Dr Otto Neitzel.

Cologne.

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While I listen to thy voice

HENRY LAWES
1595-1662

Allegretto solenne

While I lis - ten to thy voice Chlo-ris, I feel — my life de -

cay: That pow'r-ful noise Calls my fleet-ing soul a-way. O sup -

press that magic sound — Which destroys with-out — a wound; Peace! Peace! Chloris

Peace! or sing - ing die, That to-gether thou and I To Heav'n may go. For

Adagio

all we know Of what the blessed do a-bove Is that they sing and that they love. (Waller)

fp *f* *p* *mf* *p* *cresc.* *f* *p* *cresc.* *pp*

Bist du bei mir

Abide with me

J. S. BACH
1685-1750

Andante

Bist du bei mir, geh' ich mit Freu - den zum Ster - ben
A - bide with me Then will I fear not The jour - ney

und zu mei - ner Ruh' zum — Ster - ben und zu mei - ner Ruh'! Bist du bei
to that far - off land Where — sor - rows cease and all is peace. A - bide with

mir, geh' ich mit Freu - den zum Sterben und zu mei - ner Ruh' zum —
me Then will I not fear The journey to that far - off land Where —

Ster - ben und zu mei - ner Ruh'! Ach, wie vergnügt wär' so mein En - de,
sor - rows cease and all is peace. What's sweet content To have thee near — me

es drück-ten dei-ne lie-ben Hän-de mir— die ge-treu-en Au-gen
 Where I— may clasp thine hand so— gen-tle And— gaze in-to thy faith-ful

p *cresc.* *mf*

Red. * *Red.* * *Red.* *

zu! Ach wie ver-gnügt wär so mein En-de,
 eyes. What sweet con-tent To have thee near me

pp

Red. *

es drück-ten dei-ne lie-ben Hän-de mir— die ge-treu-en Au-gen
 Where I— may clasp thine hand so— gen-tle And— gaze in-to thy faith-ful

p *cresc.* *mf*

Red. * *Red.* * *Red.* *

zu! Bist du— bei mir, geh' ich mit Freu-den
 eyes A-bide with me Then will I fear not

p

zum Ster-ben und zu mei-ner Ruh' zum— Ster-ben und zu mei-ner Ruh!
 The jour-ney to that far-off land Where— sor-rows cease and all is peace.

cresc. *mf*

Red. *

Alla Trinità beata

Unto Thee, blest Trinity

1450

Andantino

Al - la Tri - ni - ta be - a - ta,
Un - to Thee, blest Tri - ni - ty, ho - ly

p legato

Da noi sem - pre a - do - ra - ta, Tri - ni -
Do we of - fer a - do - ra - tion, We pro -

mf

-ta glo - ri - o - sa, U - ni - ta, mi -
-claim Thou art glo - rious Three in One, O -

p

mf

ra - vi - glio - sa! Tu sei man - na - sa - po -
 Thou art marv' - lous, Feed us till we hun - ger -

mf

p

- ro - sa, E tut - ta de - si - de - ro - sa!
 nev - er, Fill our hearts with love for - ev - er

p

f

Tu sei man - na - sa - po - ro - sa,
 Feed us till we hun - ger - nev - er

p

f

pp

E tut - ta de - si - de - ro - sa!
 Fill our hearts with love for - ev - er.

pp

J'ai encor un tel paté

(I have here a little cake)

Rondel

ADAM de la HALE

1240-1287

Allegretto grazioso

J'ai en-cor un tel pa-té,
I have here a lit-tle cake,

Qui n'est, bel-le, fre-la-té, Que nous man-ge-rons Ma-rot-te,
Bet-ter cake was nev-er baked, Let us eat it, sweet Ma-rot-te

bec à bec et moi et vous, Que nous man-ge-rons Ma-rot-te,
Tête-a-tête, just you and me. Let us eat it, sweet Ma-rot-te

dim.

bec à bec et moi et vous.
Tête - a - tête, just you and me.

dim. *p* *f*

J'ai en - cor un tel cha - pon Qui a gros et gras crê - pon,
I have here a chick - en too, Fat - test one that ev - er grew,

p legato

mf

Que nous man - ge - rons Ma - rot - te, bec à bec et moi et vous;
Let us eat it sweet Ma - rot - te, Tête - a - tête, just you and me,

mf

dim.

Que nous mange - rons Ma - rot - te, bec à bec et moi et vous.
Let us eat it sweet Ma - rot - te, Tête - a - tête, just you and me.

dim. *p* *f*

I pass all my hours in a shady old grove

PELHAM HUMPHREYS
1647-1674

I pass all my
But each shade and
While a-lone to my-
But when I con-

hours in a shad-y old grove, But I live not the day when I
each con-sci-ous bow'r when I find Where I have been hap-py and
-self I re-peat all her charms She I love may be lock'd in an-
-sid-er the truth of her heart, Such an in-no-cent pas-sion, so

see not my love; I sur-vey ev-'ry walk now my Phil-lis is,
she has been kind, When I see the print left of her foot in the
-o-ther man's arms; She may laugh at my cares; and so false she may
kind with-out art, I fear I have wrong'd her and hope she may

gone, And sigh when I think we were there_ all a - lone.
 green, And im-a - gine the plea - sure may yet_ come a - gain.
 be, To say all the kind things she be - fore_ said to me.
 be, So full of true love to be_ jea - lous of me.

p

rall. un poco

Oh! then 'tis, Oh! then that I think there's no pain Like lov - ing, like
 Oh! then 'tis, Oh! then I think no joys a - bove The plea-sures, the
 Oh! then 'tis, Oh! then that I think there's no pain Like lov - ing, like
 Oh! then 'tis, Oh! then I think no joys a - bove The plea-sures, the

f *dim.* *p*

1-2-3 || 4

lov - ing in vain.
 plea-sures of love.
 lov - ing in vain.
 plea-sures of love. (King Charles II)

mf

Wonne der Wehmuth

(The Pleasure of Melancholy)

L. v. BEETHOVEN, Op. 83 No. 1

1770-1827

Andante espressivo (*quasi Adagio*)

Trock-net nicht,
Dry them not,

trock-net nicht.
dry them not.

Thrä-nender e - wi - gen Lie - be!
Tears of a love so e - ter - nal.

Trock-net nicht.
Dry them not

Ach nur dem halb - ge-trock-ne-ten Au - ge wie ö - de, wie
Tho' to the eye grown dim with its weep - ing, so emp - ty, so

todt die Welt ihm er - scheint!
dead, the world doth ap - pear.

Trock-net nicht,
Dry them not

trock-net nicht, Thrä-nen un-glück-li-cher Lie-be, un-glück-li-cher
dry them not, Tears for a love prov-en faith-less, a love proven



ritard molto *atempo* *cresc.* *f*

Lie - be! Trock-net nicht, trock-net nicht, Thrä -
faith - less. Dry them not, dry them not, Tears —

ritard *pp atempo* *cresc.* *f dim.*
Ad.

p *p*

-nen un - glück-li-cher Lie - be! un - glück-li-cher
— for a love prov-en faith - less. a love prov-en

p *f* *dim.*

*

Lie - be! Trock - net nicht!
faith - - less, Dry ' them not. (Goethe)

pp *smorz.*

Bright Phoebus

JAMES HOOK
1746-1827

Vivace

Bright

f

Phoe-bus has mount-ed the char-iot of day, And the Horns and the

p

hounds call each sports-man a-way, and the Horns and the

hounds call each sportsman a-way.

f

The musical score is written for a voice and piano. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Vivace'. The score is divided into four systems. The first system shows the piano introduction with a forte (*f*) dynamic and a 'Bright' marking. The second system begins the vocal entry with the lyrics 'Phoe-bus has mount-ed the char-iot of day, And the Horns and the'. The third system continues the vocal line with 'hounds call each sports-man a-way, and the Horns and the'. The fourth system concludes the vocal line with 'hounds call each sportsman a-way.' and features a forte (*f*) dynamic in the piano accompaniment. Various musical ornaments and dynamics are indicated throughout the score.

Thro' woods and through mead-ows with speed now they bound, While

p

health, ro - sy health is in ex - er - cise found, Thro' woods and through

mea - dows with speed now they bound, While health, ro - sy

f

health is in ex - er - cise found, Hark a - way, hark a -

f

- way Hark a - way is the word to the sound of the Horn

p *pp*

And e - cho, and

p

e - cho, and e - cho, blithe e - cho makes jo-vial the morn.

pp

Each hill and each
At length Puss is

Red. * *Red.* * *Red.* *

p

val - ley_ is_ love - ly to view, While Puss flies the_ co - vert and
caught and lies pant - ing for breath, And the shout of the_ hunts - man's the

dogs quick pur - sue while Puss flies the co - vert, and dogs quick pur -
sig - nal of death, and the shout of the hunts - man's the sig - nal of

- sue.
death.

Be - hold where she
No joys can de -

f *p*

Red. *

flies o'er the wide spread-ing plain While the loud ope-ning pack pur-
light like the sports of the field To— hunt-ing all pas-times and

sue her a main, Be-hold where she flies o'er the wide spread-ing
plea-sures must yield, No joys can de-light like the sports of the

plain, While the loud ope-ning pack— pur-sue her a-main
field, To— hunt-ing all pas-timesand pleasures must

1.

2.
At yield. Hark a-way hark a-

Ped. *

- way, Hark a - way is the word to_ the sound of the Horn_

p *pp*

And e - cho, and

p

e - cho, and e - cho, blithe e - cho makes jo-vial the morn.

pp *f*

Lawn, as white as driven snow

(Autolycus' Song)

WILLIAM LINLEY
1767-1835

Vivace

Lawn as white as driv - en snow; Cy - press, black as a - ny crow;

p e stacc.

Gloves, as sweet as dam - ask ros - es; Masks for fac - es, and for nos - es;

Bu - gle-brace-let, neck - lace-am - ber. Per - fume for a la - dy's cham - ber:

pp

Ad. * *Ad.* *

Gold - en quoifs, and sto-machers, For my lads to give their dears, to

p

rit. give their dears, to give their dears, Come, *a tempo* buy, — come buy, —

cresc. *pp* *cresc.*

Buy lads of me, come buy of me, Or

p

else your lass - ies cry. — (*From "A Winter's Tale"*)

con vigore *f*

Douce dame jolie

(Sweet-heart, gentle and pretty)

GUILLAUME de MACHAULT

1295-1377

Andantino

p Dou - ce
Sweet-heart,

mf

da - me jo - li - e, Pour Dieu ne pen - - ses
gen - tle and pret - ty, I pray thee now in

mi - e Que nulle ait seig - nou - ri - e
pit - - y Look on me, low - ly kneel - ing

Sur moi, fors vous seu-le-ment.
At thy feet,—queen of my heart.

Dou-ce da-me jo-li-e, Tous les jours
Sweet-heart gen-tle and pret-ty, I pray thee

de ma vi-e Sans nul-le tri-che-ri-e, Vous ai ser-
hear my dit-ty. All my love I'm re-veal-ing. Thee I'll love-

-vie hum-ble-ment.
—till death shall part.

Stets barg die Liebe sie

She never told her love

Aus Shakespeare

JOSEPH HAYDN

1732-1809

Largo assai

con espressione

p *p* *f* *fp* *fp*

fp *p* *f*

p *p cresc.* *f* *p*

Stets
She

barg die Liebe sie, stets barg die Lie-be sie; doch dieses Ber-gen, wie in
nev - er told her love, she nev - er told her love, but let con - ceal - ment like a

pp

cresc. *f* *rit.*

Knos - - pen ein Wurm, zehrt' ih - re Wan - ge
worm in the bud Feed on her dam - ask

cresc. *p* *rit.* *dolce e p*

allegro animato

ab. Sie
cheek. She

f *p* *pp*

cresc. *f* *dim. p* *allegro*

glich der Dul-dung auf dem Grab-mal, lächelnd, lä - chelnd traur'gen
sat like pa-tience on a mon - u - ment smil - ing, smil - ing at

cresc. *f* *dim.* *p*

p *f* *p*

Blick's, lä - chelnd, lä - chelnd traur'gen
grief, Smil - ing, smil - ing at

cresc. *f* *p*

Blick's.
grief.

fp *fp*

Ere around the huge oak

WILLIAM SHIELD
1748-1829

Allegretto grazioso

1. Ere a - round the huge oak that o'er - shad - ows yon .
2. Could I trace back the time, — a far dis - tant
3. He — dy - ing, be-queath'd to his son a good

mill, The fond i - vy had dar'd to en - twine; — Ere the
date, Since my an - ces - tors toil'd in this field; — And the
name, Which, un - sul - lied de - scen - ded to me; — For my

church was a ru - in, that nods on the hill, Or the
farm which I hold on your Hon - or's es - tate Is the
child I've pre - serv'd it, un - blem - ish'd with shame, And it

p

rook built his nest in the pine, Or the rook built his nest in the
same that my grand - fa - ther till'd, Is the same that my grand - fa - ther
still from a spot shall be free, And it still from a spot shall be

a tempo

cresc. *f* *fz*

pine.
till'd.
free. (From O'Keefe's Farce "The Farmer")

mf

Vom Tode

Death

L. v. BEETHOVEN, Op. 48, N^o 3

1770 - 1827

Moderato, un poco lento

Mei - ne Le - bens - zeit ver - streicht, stünd - lich
 Swift - ly pass - eth life a - way, Hour - ly

p *pp*

eil' ich zu dem Gra - be, und was ist's, das ich viel -
 toward the grave it wan - eth, And we know not, day by

cresc. *f*

leicht, — das ich noch zu le - ben ha - be?
 day, — How much more of life re - main - eth.

decresc. *pp*

pp

Denk', o Mensch, an dei - nen Tod! Säu - me
 Think, O man, thine end is nigh: Tar - ry

cresc. *f* *p*

nicht, denn Eins ist Noth, säu - me nicht, — denn Eins
 not, but learn to die, tar - ry not, — but learn

cresc. *f* *decresc.* *p*

f *p rall.*

ist Noth, säu - me nicht, — denn Eins ist Noth. (Gellert)
 to die, tar - ry not, — but learn to die.

cresc. *f* *p*

smorzando

Abendempfindung*

Evening Thoughts

W. A. MOZART
1756-1791

Andante espressivo

A - bend ist's, die Son - ne ist ver -
E - ven - tide! The sun's ca - reer is

- schwun - den und der Mond strahlt Sil - ber - glanz.
fin - ish'd, Lu - na gleams with sil - ver light

So ent - flieh'n des Le - bens schönste Stun - den, flieh'n vor - ü - ber wie im
Thus life's fair - est hours are fast di - min - ish'd, Whirl - ing by in rap - id

Tanz! flight. Bald ent - flieht des Le - bens bun - te Scen - e, und der
Soon the che - quer'd scene will pass be - fore us, And the

Vor - hang rollt her - ab; curtain down - ward move; aus ist un - ser Spiel,
Our play then will end,

★ Dies Lied muss je nach dem Stimmungs und druck mit wechselndem Tempo sehr "rubato" gesungen werden.
U-4-1

ritenuto

des Freun-des Thrä - ne flies - set schon auf un - ser Grab.
and tears shed o'er us Friend - ship's sweet re - mem - brance prove.

pp

patempo

Bald viel-leicht mir weht, wie West-wind lei - se, ei - ne stil - le Ahndung
Soon per-haps will come to me a sum-mons Breath-ing like the gen - tle

pp

patetico

zu: End' ich die - ses Le - bens Pil - ger - rei - se, flie - ge in - das
west; In this wear - y - wand'ring, some sweet mess - age Call - ing to - the

p

mf

Land der Ruh'! Wer - det ihr an mei - nem Grabe
Land of Rest! And when ye, dear friends, for me be -

mf

f

wei - nen, trau - ernd mei - ne A - sche seh'n, dann, o
wail - ing, Mourn - ful weep be - side my grave, Then will

mf

Freun-de, will ich euch er-scheinen und will Him - mel auf euch weh'n.
I in spi-rit come, un-veil-ing truths of Heav'n that come to save.

f *mf*

p

Schenk' auch du ein Thrän - chen mir, und pflü-cke mir ein
Do thou too a tear be-stow, and ten-der Vio - lets

p

affrettando *raddolcendo*

Veilchen auf mein Grab; und mit dei - nem see - len - vol - len Bli-cke sieh' dann
bring the turf to grace; May thine eyes, - a soul's bright thoughts which render; Softly

affrettando

p *dolce* *rall.*

sanft auf mich her - ab, - sieh' dann sanft, sieh' dann sanft auf mich her-
view my rest - ing place, - soft - ly - view, soft - ly view - my rest - ing

p

atempo

ab.
place.

Weih' mir ei - ne Thrä - ne und
Then vouch-safe one tear my loss re-

ach! schäme dich nur nicht, sie mir zu - weih'n! o sie wird in mei - nem Di - a -
gret - ting, Yes, one tear for me, dear heart. O in my ap - point - ed dia - dem's

-de-me dann die schön - ste Per - le sein, o sie wird in mei - nem Di - a -
setting This will beam the rich - est pearl, O in my ap - point - ed dia - dem's

-de - me dann die schönste, die schön - ste, die schön - ste Per - le
set - ting This the rich - est, this will beam the rich - est, rich - est

sein, sie wird die schön - ste Per - le sein, die schön - ste Per - le
pearl, will beam the rich - est pearl, will beam the rich - est, rich - est

atempo
sein.
pearl.

pp

I've been roaming

CHARLES E. HORN
1786-1849

Allegretto

f *p* *cresc.*

f *p* *f*

p

rall. *a tempo*

I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm

com-ing, and I'm com-ing, With its pearls up-on my feet; I've been

roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm

p

rall. *a tempo*

com-ing, and I'm com-ing, With its pearls up-on my feet.

cresc. *p* *f*

p

I've been roaming, I've been roaming, O'er the rose and lil - y fair, And I'm

p

com-ing, and I'm com-ing, With their blos-soms in my hair; I've been

roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm

p

Ed. *

rall. *a tempo*

com-ing, and I'm com-ing, With its pearls up-on my feet.

cresc. *p* *f*

Un poco meno mosso

I've been roam - ing, I've been roam-ing, Where the

p espressivo

rit. hon - ey - suck - le creeps, *rit.* And I'm com - ing, and I'm com-ing, With its

a tempo kiss - es on my lips; I've been roam-ing, I've been roam-ing, Where the

a tempo *p*

rall. mead-ow dew is sweet, And I'm com - ing, and I'm com-ing, *a tempo* With its

cresc. *p*

*

pearls up-on my feet; I've been roam-ing, I've been roam-ing, O - ver

p

hill and o-ver plain, And I'm com-ing, and I'm com-ing To my

bow-er back a-gain, O-ver hill and o-ver plain To my

cresc.

bow-er back a-gain, And I'm com-ing, and I'm com-ing To my

mf

bow-er back a-gain, to my bow-er back a-gain, to my

ritenuto

bow-er back a-gain.

a tempo

f

Turn ye to me

Words by
JOHN WILSON. (Christopher North)

Not too slow, and with expression

Old Scotch

Andante

The stars are
The waves are

cantabile

shin - ing cheer - i - ly, cheer - i - ly, ★ Ho - ro Mhai - ri - dhu, turn ye_ to
danc - ing mer - ri - ly, mer - ri - ly, Ho - ro Mhai - ri - dhu, turn ye_ to

me: The sea - mew is moan - ing drear - i - ly, drear - i - ly, Ho - ro
me: The sea - birds are wail - ing drear - i - ly, drear - i - ly, Ho - ro

★ "Mhairi d'hu" means literally "Dark Mary"

rit. *cresc.*

Mhai - ri-dhu, turn ye— to me. Cold is the storm wind that
 (Ma - ry dear)
 Mhai - ri-dhu, turn ye— to me. Hushed be thy moan - ing, lone

mp

ruf - fles his breast, But warm are the down - y plumes lin - ing his
 bird of the sea, Thy home on the rocks is a shel - ter to

cresc. *tenderly*

nest. Cold blows the storm there, soft falls the snow— there, Ho - ro
 thee. Thy home is the an - gry wave, mine but the lone - ly grave, Ho - ro

rit. *D.C.*

Mhai - ri-dhu, turn ye— to me.
 (Ma - ry dear)
 Mhai - ri-dhu, turn ye— to me.

rit. *dim.* *D.C.*

Kein Hälmlein wächst auf Erden

Soft dews from Heaven falling

W. FRIEDEMANN BACH

1710 - 1784

Andante sostenuto

p

Kein Hälm-lein wächst auf Er - den, der Him - mel hat's be -
 Soft dews from Heav - en fall - ing Greet ev - 'ry blade of

p

mf *p*

thaut, und kann kein Blüm-lein wer - den, die Son - ne hat's er -
 gruss, And o'er each blush - ing rose - bud The waves of sun - light

mf *p*

p

schauf. Wenn du auch tief be - klom - men in Wal - des-nacht al -
 pass. When deep in doubts de - spair - ing, God's care shall watch o'er

p

lein, Einst wird von Gott dir kom - men dein Thau und Son-nen-schein!
 thee; His ten-der love pro - tect - ing Shall ev - er faith-ful be.

Dann sprosst, was dir in - des - sen als Keim im Her - zen lag, so
 As seeds with - in Earth's bos - om A - wait the touch of Spring, So

ist kein Ding ver - ges - sen, ihm kommt ein Blü - then - tag.
 God will ev - 'ry long - ing To its ful-fill - ment bring.

Star vicino

To be near thee

(Aria)

SALVATOR ROSA

1615 - 1673

Andante cantabile

dolce

Star vi -
To be

cresc. *dim.* *p*

ci - no al bell' I - dol che s'a - ma, È il più
near thee, to hear thee, be - lov'd one, Is the

dol - ce di - let - to_ d'a - mor, È un in - can - to, un' eb -
 sweet - est of pleas - ures to_ me, And to breathe in_ thine

brez - za, u - na bra - ma, Che_ due co - ri con -
 ear "I_ a - dore_ thee," Fills_ my heart with di -

giun - ge in un cor.
 vine ec - sta - sy.

cresc. *f* *dim.*

For - tu - na - to chi in - ten - de gli ac - cen - ti Di un af -
 It is sweet, at thy feet to be kneel - ing And to

p

fet - to sin - ce - roe fe - del! E - gli pro - va vi -
 gaze in the depths of— thine eyes, While I vow to be

ven - do i con - ten - ti Sol — con - ces - si ai be - a - to nel
 ev - er - more faith - ful And — as true as the stars in the

ciel!
 skies.

cresc. *f* *dim.*

A che gio - va l'e - ta - te fio - ri - ta?
 While I live, I shall give thee in lov - ing

p

O - gni be - ne che il cie - lo ne die.
 Each de - sire that a - wakes in thine heart;

Non si con - ti fra i gior - ni di vi - - ta
 And in dy - ing shall breathe, O my lov'd one,

Quel che scor - so in a - man - do non è.
 "Death it - self can - not keep us a - part!"

cresc.


f *dim.*

Chanson à danser

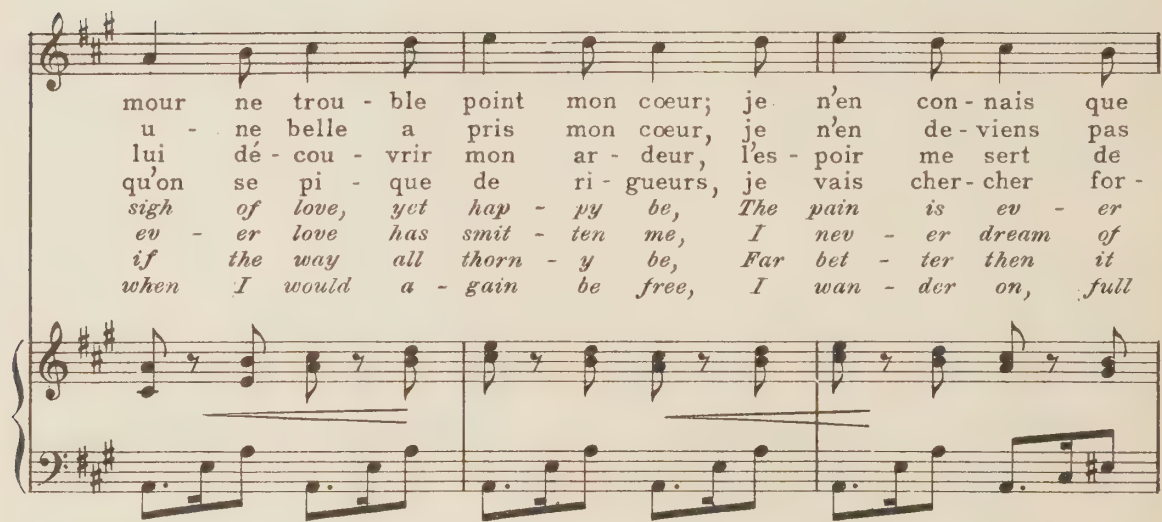
I sigh of love

Old French

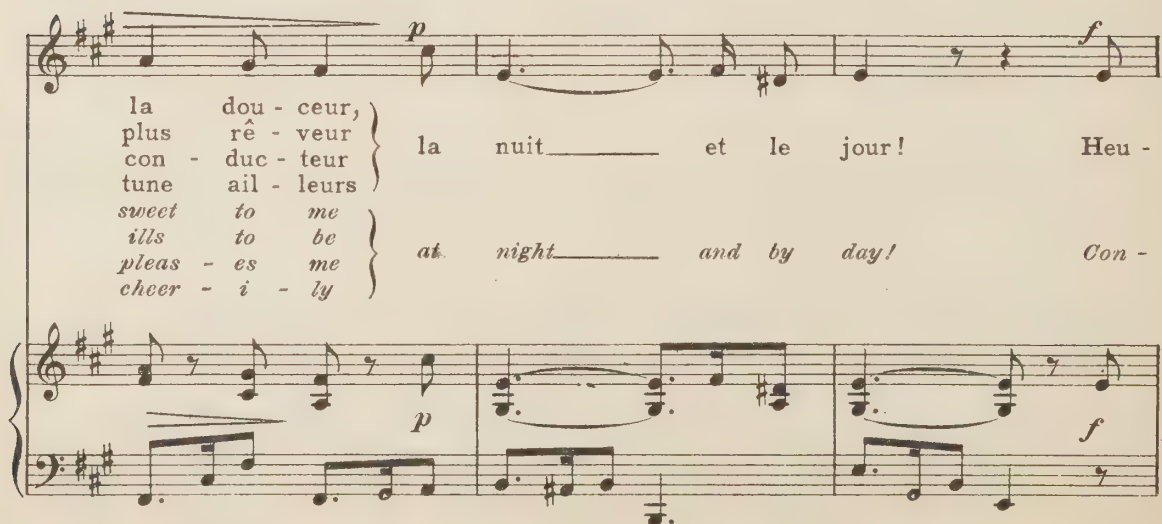
Allegro



1. L'a - mour ne trou - ble point mon cœur, l'a -
 2. Quant u - ne belle a pris mon cœur, quant
 3. Pour lui dé - cou - vrir mon ar - deur, pour
 4. Lors-qu'on se pi - que de ri - gueurs, lors -
 1. I sigh of love, yet hap - py be, I
 2. When - ev - er love has smit - ten me, When -
 3. And if the way all thorn - y be, And
 4. And when I would a - gain be free, And



mour ne trou - ble point mon cœur; je n'en con - nais que
 u - ne belle a pris mon cœur, je n'en de - viens pas
 lui dé - cou - vrir mon ar - deur, l'es - poir me sert de
 qu'on se pi - que de ri - gueurs, je vais cher - cher for -
 sigh of love, yet hap - py be, The pain is ev - er
 ev - er love has smit - ten me, I nev - er dream of
 if the way all thorn - y be, Far bet - ter then it
 when I would a - gain be free, I wan - der on, full



la dou - ceur, } la nuit _____ et le jour! Heu -
 plus rê - veur }
 con - duc - teur }
 tune ail - leurs }
 sweet to me }
 ills to be } at night _____ and by day! Con -
 pleas - es me }
 cheer - i - ly }

reux — qui peut ri - re d'un cœur qui sou - pi - re de
tent - - ed and hap - py, A lov - er who smiles tho' he

trop d'a - mour, heu - reux — qui peut ri - re la
die of love! Con - tent - - ed and hap - py at

nuît — et le jour, la nuît — et le
night — and by day, at night — and by

jour.
day.

Vaga rosa

Trailing rose-tree

CONRADIN KREUTZER
1780 - 1849

Quasi allegretto

Quasi allegretto

p *f f* *p* *f f* *f f f*

Va - ga ro - sa
Trail - ing rose - tree

p p p *f p* *f*

che o - do - ro - sa na - sce lie - ta al primo al -
per - fumed beau - ty, clasp - ing, twin - ing yon dy - ing

p f f *p f f* *p f* *p*

bor ap - pas - si - ta sen - za vi - ta
oak, Thy sweet fresh-ness all too love - ly

f *p*

per - de a se-ra il suo co - lor il suo co - lor
Scarce should such em-brace in - voke, Scarce should in - voke.

pp *f* *f* *pp*

Se la ma - - no d'un pro - fa - no dal - lo ste - lo la -
If the hand — of pass - ing strang - er Rude - ly strip and leave

pp *p*

- tron - cò og - ni fo - - glia che si -
— thee bare, May the thorns — which now are

f *p*

spo - glia di sua fi - ne l'av - vi - sò.
 cov - er'd Bid his hast - y hand be - ware,

og - ni fo - glia che si spo - glia di sua fi - ne l'av -
 May the thorns which now are cov - er'd Bid his hast - y hand

- vi - sò, ah - si, ah - si, ah - si l'av - vi -
 be - ware, ah - yes, ah - yes, ah - yes, bid be -

sò. ah - si ah - si ah - si l'av - vi - sò.
 ware, ah - yes, ah - yes, ah - yes, bid be - ware.

p *f f f f p p p p f*

Che si col - ga o non si col - ga quel bel
But my sing - ing will soon be si - lent Swift as

p p p p f f p f

fio - re mo - ri - rà no - stra vi - ta
blos - soms fade a - way. Time is fly - ing,

p f p f p f f

sì fio - ri - ta co - me quello appas - si - rà ap - pas - si -
all is dy - ing; Mor - tal - beau - ties must de - cay, must all de -

pp f

rà.
cay.

Se pe - ri - - re - se fi -
 If my love — to — me be

f *pp* *pp*

ni - re de - ve sem-pre quel — bel fior
 faith-less, And de-ceiv-ing break — my heart,

f

che pe - ri - - sca e almen fi - ni - - sca fra le brac-cia dell'
 May she suf - - fer end - less a - - ges Keen-est an-guish from

p

a - mor. che pe - ri - sca e almen fi -
 Love's dart, May she suf - fer end - less

p *p*

ni - sca fra le braccia dell' a - mor ah si, ah si,
 a - ges Keen-est an guish from Love's dart. Ah yes, ah yes,

p *p* *f* *f* *p* *p*

ah si dell' a-mor ah si, ah si, ah si dell' a-mor.
 ah yes, from Love's dart. ah yes, ah yes, ah yes, from Love's dart.

p *p* *p* *p* *p* *f* *f* *p*

La Savoyarde

Tell me, Giannetta

Old Sicilian

Allegro

1. As - co Gian - net - ta ti voue - sti lou - gar, la - li - ret - ta,
 2. Jeou voueli un ho - me qui ven - de de ta - bac, la - li - ret - ta,
 1. "Tell me Gian - net - ta, wouldst thou go from home, la - li - ret - ta,
 2. My love is hand - some, tall and fair to see, la - li - ret - ta,

Ed.

as - co Gian - net - ta ti voue - sti lou - gar? Nen - ni ma
 ieou voueli un ho - me qui ven - de de ta - bac. Siñ saoũ lou
 Tell me Gian - net - ta, wouldst thou go from home?" "Yes, dear - est
 My love is hand - some, tall and fair to see. Each eve - ning

Ed. sempre

maï - re, mi voue - li ma - ri - dar, la - li - ret - ta, nen - ni, ma maï - re, mi
 rou - ze et dou - ge lou mous - cat, la - li - ret - ta, siñ saoũ lou rou - ze et
 moth - er, and I would mar - ried be, la - li - ret - ta, Yes, dear - est moth - er, and
 sings me a love - ly ser - e - nade la - li - ret - ta, Each eve - ning sings me a

Ossia

voue - li ma - ri - dar.
dou - ge lou mous - cat.
I would mar - ried be.
love - ly ser - e - nade."

Quand vou ca - lig - nong
"When you are mar - ried,

mf
p
Ped.

vous prou-mettoung proung, la-li-ret-ta, quand vou ca - lig - nong vous prou-mettoung
trou - ble will be - gin, la-li-ret-ta, When you are mar - ried, trou - ble will be -

Ped.

proung et quand vous teg-noung vous dog-nouns dou bas-toung, la-li-ret-ta,
gin. His ser - e - nades will not sound so love - ly then, la-li-ret-ta,

f
Ped. sempre

Ossia

et quand vous teg-noung vous dog-nouns dou bas-toung!
His ser - e - nades will not sound so love - ly then!

dim.
Ped.

Pur dicesti, o bocca bella

Lips of Roses

ANTONIC LOTTI

(1667-1740)

Allegretto

mf graziosamente

f *mf* *f* *p* *f*

p

sempre p

f

Pur di - - ce - sti, o boc - ca, boc - ca bel - la, o
 Lips of ros - es, O dew - y, per - fum'd ros - es, O

boc - ca, boc - ca bel - - la, quel so - a - - ve e
 dew - y, per - fum'd ros - es, Gates of Par - - a -

ca - ro si, si, che fa
dise to me. Ah! In thy

tut - to il mio pia - cer, il moi pia - cer.
smil - ing all joy is mine, all joy is mine.

a tempo
mf *ben cantando*
p *riten.*
Pur di - ce sti, o
Lips of ros - es, O

pp
boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
dew - y, per - fum'd ros - es, O dew - y, per - fum'd ros - es,
ppp

mf *pp riten. un poco*

quel so - va - - vee ca - - ro sì, sì, quel so -
 Gates of Par - a - dise to me, Ah! Gates of

mf *pp riten. un poco*

mf a tempo

a - vee ca - ro sì, — che fa tut - to il mio pia -
 Par - a - dise to me. — In thy smil - ing all joy is

mf a tempo

f *p* *p smorz*

cer, il mi-o pia - - cer, — il mio pia -
 mine, all joy is — mine, — all joy is —

f *p*

pp *pp* *pp*

cer, quel so - a - vee ca - ro sì, sì,
 mine. Gates of Par - a - dise to me, Ah

pp *pp* *pp*

ten. ten. ten.

mf che_ fa tut - to il mio pia - cer, — che_ fa tut - to il
In_ thy smil - ing all joy is mine, — In_ thy smil - ing all

mf a tempo *mf rit.* *dim.*

mio — pia - - cer, — il mio pia - cer.
 joy — is — mine, — all joy is — mine.

p *p* *mf ben cantando*

mf Per - o -
 I do —

cresc. *f* *sempre p*

f nor di sua fa - cel - la con un - ba - cio A-mor t'a - pri,
 swear that Cu - pid' found thee, Wok'd thee ear - ly with a kiss

f

pp *rit.* *mf*

con un ba - ciò A - mor t'a - pri, dol - ce
 Wak'd thee ear - ly with a kiss, There - fore

pp *rit.* *mf*

rit. *a tempo* *pp*

fon - te del go - - der, ah! ah!
 thou hast heav'n - ly bliss, ah! ah!

pp a tempo

cresc. *rit.* *f* *rall.*

ah! sì, del go - der.
 ah! thou hast heav'n - ly bliss.

cresc. *f* *rall.*

p

Pur di -
 Lips of

p *sempre p*

ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
ros - es, O dew - y, per - fum'd ros - es, O dew - y, per - fum'd

f bel - la, quel so - a - ve e ca - ro — sì,
ros - es, Gates of Par - a - dise to — me.

sì, che fa — tut - to il mio pia - cer, il
Ah! In thy — smil - ing all joy is mine, all

rit. mio pia - cer.
joy is — mine.

a tempo
mf ben cantando

p *riten.* *pp*

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
 Lips of — ros - es, O dew - y, per - fum'd ros - es, O dew - y, per - fum'd

riten. *ppp*

mf

bel - la, quel — so - va - ve e ca - - ro si, sì,
 ros - es, Gates — of Par - a - dise — to me, Ah!

mf

pp *riten. un poco* *mf a tempo*

quel so - a - ve e ca - ro sì, che — fa tut - to il
 Gates of Par - a - dise to me, In — thy smil - ing all

pp *riten. un poco* *mf a tempo*

f *3* *3* *3* *p* *psmorz*

mio pia - cer, il mi - o pia - - cer, — il mio pia -
 joy is mine, all joy — is — mine, — all joy is —

f *p*

pp tr *tr* *tr* *mf a tempo*

cer, quel so - a - ve e ca - ro sì, sì, che fa
mine. Gates of Par - a - dise to me, Ah! In thy

pp *ten.* *ten.* *ten.* *mf a tempo*

f *3* *3* *3* *3*

tut - to il mio pia - cer, che fa tut - to il mio pia -
smil - ing all joy is mine, In thy smiling all joy is

mf *dim.* *p*

3 *p* *tr*

cer, il mio pia - cer.
mine, all joy is mine.

p *mf ben cantando*

cresc. *f*

Afton Water

Old Scotch

Andantino espressivo

p

Flow

p

And. *

gent - ly, sweet Af - ton, a - - mong thy green
 pleas - ant thy banks and green val - leys be - -
 crys - tal stream, Af - ton, how love - ly it
 gent - ly, sweet Af - ton, a - - mong thy green

And. * *And.* * *And.* *

rit *a tempo*

braes, Flow gent - ly, I'll sing thee a song in thy
 low, Where wild in the wood-lands the prim - ros - es
 glides, And winds by the cot where, my Ma - ry re -
 braes, Flow gent - ly, sweet riv - er, the theme of my

And. * *And.* * *And.* *

mf *animato*

praise; My Ma - ry's a - sleep by thy
 blow! There oft as mild eve - ning sweeps
 sides! How wan - ton thy wa - ters her
 lays: My Ma - ry's a - sleep by thy

mf *animato*

rit. *pp* *lento*

mur - mur - ing stream, Flow gent - ly sweet
 ov - er the lea, The sweet - scen - ted
 snow - y feet lave, As gath - 'ring sweet
 mur - mur - ing stream, Flow gent - ly sweet

rit. *pp* *lento*

p *a tempo* 1-2-3

Af - ton, dis - turb not her dream. 2. How
 birk shades my Ma - ry and me. 3. Thy
 flow - 'rets she stems thy clear wave! 4. Flow
 Af - ton, dis - turb not her

p

*Ad. **

4

dream! Robert Burns

mf *p*

O del mio dolce ardor

O my belov'd

Aria

CRISTOFORO GLUCK
(1714 - 1787)

Moderato

p *dolcissimo*

O del mio dol - ce ar -
O my be - lov'd, I

dor -
sigh;

bra - ma - - to og - get - - -
for thee I lan - - -

to, guish,
for thee I lan - - - guish.

p

L'au - ra che tu re - - spi - - - ri,
Oft do I dream thou'rt near me.

al - fin re - spi - - - ro,
I feel thy pres - - - ence,

f

al - - fin re -
I feel thy

p

spi - - - - ro. O - -
 pres - - - - - ence. Tho'

vun - - que il guar - - do io gi - - - - ro, Le tue
 wear - - y - I may wan - - - - der un - to

fp

va - ghe sem - bian - ze A - mo-re in me di - pin - ge: Il
 far dis - tant re - gions, I still, a - wake or dream - ing, See

cresc.

mio pen - sier si fin - ge Le più lie - - -
 thee a - lone a - bout me, Ev - er - more

cresc. *cresc.*

f *dim. assai*

te spe - ran -
thou art near

f *dim.*

p

ze; E nel de - si - o che co - si
me. Where - e'er I go be - lov'd 'tis thee

p

p

m'em - pie il pet - to Cer - co te,
my heart is seek - ing. Art thou here,

cresc. *dolce* *p ten. pp*

chia - mo te, spe - ro e so -
Art thou there? Dear heart! ah, I -

pp *pcol canto pp*

spi - ri, al - fin re -
near me, I feel thy

spi - ro, al -
pres - ence, I

f

mf

fin, al - fin re - spi - ro.
feel, I feel thee near me.

p

Barcarola Veneziana

Venetian Barcarole

Old Venezian

Larghetto

p

1. La not-te xe bel-la fa pre-sto Ni-net-ta an-
 2. A To-ni gho di-to, ch'el fel-se ne ca-va per
 1. Ni-net-ta, Ni-net-ta, the world is a-dreaming, The
 2. The breez-es of night, love, so gen-tly are whispring, The

demo in bar-chet-ta i freschia cia-par; che gus-to con-tar-se-la so-
 go-der sta ba-va che su-pia dal mar; ti pol-de la vento-la far
 moon-light is gleaming, my barque is a-float, O hear now the night-in-gale, sing
 ech-oes re-peat-ing, in-tone but thy name: Pray o-pen thy win-dow, dear, that

cresc. *mf* *p*

le-ti in la-gu-na e al chia-ro de lu-na sen-tir-se a vo-gar; sen-
 sen-za, mia ca-ra, chei zef-fi-ria ga-ra ne vuol sven-to-lar; ne
 soft-ly a-bove thee While I breathe my pas-sion, in sweet-est of song, in
 zeph-yrs may waft thee My love and my long-ing, in sweet-est of song, in

cresc. *mf* *p* *p*

rall. *p dolce*

tir - se a vo - gar.
vuol sven - to - lar.
sweet - est of song.
sweet - est of song.

3. Non ba-daa ste fro tole so -
3. O lean from thy lat-tice, thine

rall. *a tempo*

pp

le - ti nù se - mo e To-niel so re - mo l'è at-ten-to a me-nar, nol
eyes bright-ly spark-ling, The world now is si - lent, the breez-es are hushed, Be -

pp *p* *espr.*

ve - de, nol sen - te, l'è un o - mo de stuc-co, da gon-zo, da cucco a
lov - ed O hear me, my sad heart is break-ing, O hear me be - lov-ed, or

cresc.

mf

tem-po el sa far; a tempo el sa far.
I die of love, or I die of love.

mf *p* *rall.* *a tempo* 5 1

Ed. *

Air de Nicolette

dans
Aucassin et Nicolette
Heart of hearts

ANDRÉ E. M. GRÉTRY
1741 - 1813

Andante non troppo

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante non troppo'. The piano part begins with a piano (*p*) dynamic and includes slurs and accents. The vocal line consists of whole rests for the first four measures.

The second system of the musical score. The vocal line continues with whole rests. The piano accompaniment features a melody in the right hand with slurs and a crescendo leading to a forte (*f*) dynamic in the fourth measure. The bass line provides harmonic support with chords and moving lines.

The third system of the musical score. The vocal line continues with whole rests. The piano accompaniment continues with a complex texture, featuring sixteenth-note patterns in the right hand and sustained chords in the left hand.

Cher ob - jet de ma pen - sè - e, | Es - pè -
Heart of hearts! O my be - lov - ed, Thou art

pp

ran - ce de mon cœur, Au - cas - sin, Au - cas - sin, m'as -
life and love to me. Au - cas - sin, Au - cas - sin, hast -

tu lais - sé - e En proie au plus grand mal - heur, au plus
thou for - got - ten and left me to grieve a - lone? Ah! to

grand mal - heur. Seule, et dans ce
grieve a - lone! Lone - ly in the

mf *fp*

lieu sau - va - ge, Ciel, que vais je de - ve - nir!
land of stran - gers, Ah, what shall my fate de - cide?

p

Mais il est dans l'es - cla - va - ge,
Still, not vain these hours of an - guish,

p

Mais il est dans l'es-cla-va-ge, Il ne peut me se-cou-rir, me se-cou-rir. Cou-
Still, not vain these hours of an - guish If they bring thee to my side, thee to my side. Ah,

f *rall.*

Allô assai
rons me li-vrer à son pè-re, Ah! qu'ai-je à re-dou-ter, Je - las! Ses mal-
haste thee to free me, be-lov-ed! Ah! Fear has come up-on me now Lest my

Allô assai
mf *rall.*

heurs et ma mi - sè - re, Fi - ni - raient par mon tré - pas. Cher ob -
 grief and bit - ter sor - row End - ed be by death a - lone. Heart of

p

pp

jet de ma pen - sé - e, Es - pé - ran - ce de mon cœur, Au - cas -
 hearts! O my be - lov - ed, Thou art life and love to me. Au - cas -

sin, m'as - tu lais - sée En proie au plus grand mal - heur hé -
 sin, hast thou for - got and left me to grieve a - lone? A -

f

p

Andante (Tempo I)

las — Seul ob - jet de ma pen - sé - - e,
 las! — Hearts of hearts! O my be - lov - - - ed,

pp

Andante (Tempo I)

Es - pé - ran - ce_ de mon_ cœur, Au - cas - sin, Au - cas -
 Thou_ art life_ and love to_ me. Au - cas - sin, Au - cas -

sin, m'as tu lais - sé - e En proie au plus grand mal
 sin, hast thou for - got - ten and left me to grieve a -

heur Cher ob - jet de ma pen - sé - e Es - pé -
 lone? Heart of hearts! O my be - lov - ed, Thou art

pp

ran - ce de mon cœur, Au - cas - sin!
 life and love to me! Au - cas - sin!

4
2

m'as - tu - lais - sé - e En proie
Hast thou - for - got - en, Leav - ing

cresc. *f* *p*

au plus grand mal - heur, au plus grand mal - heur, au plus grand mal -
me to grieve a - lone, leav - ing me a - lone, leav - ing me a -

mf Red. Red. Red. Red. Red. Red.

heur, en proie au - plus grand mal - heur.
lone to grieve, to - my grief a - lone!

f *f* Red. Red. Red. *

Vittoria, Vittoria!

Victorious, victorious!

GIACOMO CARISSIMI

16042-1674

Allegro

The first system of the musical score is in 3/4 time with a key signature of two sharps (F# and C#). It features a vocal melody and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "Vit - to - ria! Vit - to - ria! Vit - to - ria vit -". The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics continue on the next line: "Vic - to - rious, Vic - to - rious, Vic - to - rious, Vic -".

The second system continues the musical score. The vocal melody has a piano (*p*) dynamic marking and includes the lyrics: "to - ria mio co - re! Non la - gri-mar più, Non". The piano accompaniment also has a piano (*p*) dynamic marking. The lyrics continue: "to - rious, I con - quer! No lon - ger I weep, No". The system ends with a crescendo (*cresc.*) marking.

The third system of the musical score continues the vocal melody and piano accompaniment. The vocal line has a forte (*f*) dynamic marking and includes the lyrics: "la - gri-mar più, È sciol - ta d'A - mo - re La vil ser - vi - tù; Vit -". The piano accompaniment also has a forte (*f*) dynamic marking. The lyrics continue: "lon - ger I weep, At last I am free from the thralldom of love. Vic -". The system ends with a mezzo-forte (*mf*) dynamic marking.

to-ria Vit - to-ria mio co - re! Non la - gri-mar più, È
to-rious, Vic - to-rious, I con - quer! No lon - ger I weep, At

mf

sciol-ta d'A - mo-re la vil ser - vi - tù; È sciol - - -
last I am free from the thrall-dom of love, At last

f *p* *cresc.*

- - - - ta d'A - mo-re La vil ser - vi - tù!
I am free from the thrall-dom of love!

f

p

Già l'em-pia a tuoi dan-ni Fra stuo-lo di sguar-di, Con
No more do I sor-row; Love's em-pire is end-ed, And

p

mf

vez-zi bu-giar-di Di-spo-se g'in-gan - - ni; Le
bold-ly I laugh at the arts once al-lur-ing. No

mf

fro-de, gli af-fan-ni Non han-no più lo - - co, Del cru-do suo
sigh-ing, no pin-ing, Com-pell me to weep-ing. My pas-sion and

fo - co, È spen - to l'ar - do - re! Vit - to - ria! Vit -
 yearn - ing, No lon - ger I'm feel - ing. Vic - to - rious, Vic -

to - ria! Vit - to - ria Vit - to - ria mio co - re! Non la - gri - mar
 to - rious, Vic - to - rious, Vic - to - rious, I con - quer! No lon - ger I

più, Non la - gri - mar più, È sciol - ta d'A - mo - re La vil ser - vi -
 weep, No lon - ger I weep, At last I am free from the thrall - dom of

tù; È sciol -
 love, At last

re! Vit - to - ria Vit - to - ria! Vit - to - ria vit - to - ria mio co - -
 ing. Vic - to - rious, Vic - to - rious, Vic - to - rious, Vic - to - rious, I con - -

re! Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A-
 quer! No lon - ger I weep, No lon - ger I weep, At last I am

mo - re La vil ser - vi - tù; È sciol - - - -
 free from the thrall-dom of love, At last

- - - - - ta d'A-mo - re La vil ser - vi - tù!
 I am free from the thrall-dom of love!

Morir vogl'io

That I might die
Aria

EMANUELE D'ASTORGA
1681 - 1736

Allegro moderato

Mo - rir vogl' i - o, se del mio af - fan - no
That I might die! If heav'n in pit - y

il ciel ti - ran - no non ha pie - tà, se del mio af -
grant me no res - pite from my great woe. If heav'n pit - y

dolce p

fan - no il ciel ti - ran - no non ha__ pie - tà, del mio af -
 not, nor res - pite grant me from my__ great woe; grant no

p dolce

fan - no non ha__ pie - tà, vogl' io__ mo - rir, vogl' io__ mo -
 res - pite from my__ great woe. Might I__ but die! Might I__ but

rir, die! mo - rir vogl' i - o, se del mio af -
 That I might die! If heav'n in

f

fan - no il ciel ti - ran - no, il ciel ti - ran - no non
 pit - y grant me no res - pite, grant me no res - pite from

ha—pie - tà, vogl - io mo - rir, vogl - io mo - rir, se del mio af-
 my—great woe, Might I die, Might I die if heav'n in

fan-no il ciel ti - ran - no non ha—pie - tà.
 pit - y grant no res - pite from my—great woe.

Fine

A - vrà pur fi - ne con la mia mor - te del - la mia
 At last 'twere end - ed, my bit - ter sor - row, My grief and

cresc.

sor - te, del - la mia sor - te la cru - del - tà,
 an - guish, If death de - lay not, but wel - come me,

cresc.

a - vrà pur fi - ne con la mia mor - te del - la mia sor - te,
 At last 'twere end - ed, My bit - ter sor - row, My grief and an - guish,

cresc.

del - la mia sor - te la cru - del - tà, con la mia
 If death de - lay not, but wel - come me; My bit - ter

mor - te fi - ne a - vrà del - la mia sor - te La cru - del - tà. Mo -
 sor - row and my grief if death de - lay not, But wel - come me. That

D.C. %

D.C.

As I walked forth one summer Day

ROBERT JOHNSON
(1659)

Lento mesto

As I walk'd forth one sum - mer - day, To view the
Then round the mea - dow did she walk, Catching each
The flow - ers of the sweet - est scents She bound a -
When she had fill'd her a - pron full Of such green

mea - dows sweet and gay, A plea - sant bow - er I es - pied,
flow - er by the stalk, Such flow'rs as in the mea - dow grew,
- bout with knot - ty bents; And as she bound them up in bands,
things as she could cull; The green leaves serv'd her for a bed,

Stand - ing fast by a - ri - ver side. And in't I mai - den
The dead man's thumb, an herb all blue. And as she pull'd them,
She wept, she sigh'd and wrung her hands. A - las! A - las! A -
The flow'rs a pil - low for her head. Then down she lay, ne'er

I heard cry, A - las! A - las! There's none e'er lov'd as I.
still cried she, A - las! A - las! none e - ver lov'd like me.
las cried she, A - las! A - las! was none e'er lov'd like me.
more did speak; A - las! A - las! with love her heart did break.

mf *f* *mf* *p* *rall.* *fp* *pp*

Fanciulla son io

I know not Lord Love

LUIGI ROSSI
1620

Allegretto grazioso

Fan-ciul-la son io ch'a-ma-re non
I know not Lord Love. My heart still is

so ch'a-ma-re non so ch'a-ma-re non so, ahi ahi
free, My heart still is free, My heart still is free. Ah! Ah!

Che mi mo-ri-rò! ahi Che mi mo-ri-rò!
Gay de-ceiv-er he! Ah! Gay de-ceiv-er he!

Se vuoi ch'io t'a - do - ri Non es - ser cru - de - le, Tor - menti e que -
His darts ne'er can harm me, His wiles ne'er dis-arm me, His arts ne'er can

re - le Non sente il mio co - re Nel petto il do - lo - re Sof-frir non po -
charm me, Tho' he may be elev-er. I ne'er shall ad-mit him; He shall not know

trò. Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
me! I know not Lord Love! My—heart still is free, My heart still is

(f)

so ch'a - ma - re non so ahi___ ahi___ Che mi mo - ri - rò!
free, My heart still is free. Ah!___ Ah!___ Gay de - ceiv - er he!

(p)

Che mi mo - ri - rò! ahi___ Che mi mo - ri -
Gay de - ceiv - er he! Ah!___ Gay de - ceiv - er

rit. *a tempo*

rò!___ Che mi mo - ri - rò!
he!___ Gay de - ceiv - er he!

rit. *f*

Tuo stra-le do - ra - to Non s'ar-ma d'af - fan - ni, Ne - mi - co a'miei
 Tho' he come to woo me He can-not un - do me, Of naught I shall

p

dan-ni Non es-ser in-gra-to; Mio te-ne-ro sta-to Sof-frir non lo
 rue me Tho' he sue for-ev-er. I ne'er should be-leave him How-e'er fair he

rit.

cresc. *rit.*

a tempo

può Fan-ciul-la son io ch'a - ma - re non so ch'a - ma - re non
 be! I know not Lord Love! My heart still is free, My heart still is

p

so ch'a - ma - re non so, ahi ahi Che mi mo - ri -
 free, My heart still is free. Ah! Ah! Gay de - ceiv - er

rò! ahi— ahi— Che mi mo - ri - rò! Che mi mo - ri -
 he! Ah!— Ah!— Gay de - ceiv - er he! Gay de - ceiv - er

rit. *a tempo*
 rò! Che mi mo - ri - rò! Quel cor che t'ac -
 he! Gay de - ceiv - er he! Tho' he come be -

p

ce - se E l'al - ma ti die - de Con dol - ce mer -
 guil - ing With tears or with smil - ing, He'll find me de -

ce - de Ti spe - ra cor - te - se; Ol - trag - gied of - fe - se Sof - fri - re non
 fy - ing And soft - heart - ed nev - er. I ne'er shall re - ceive him Save most scorn - ful -

rit.

cresc. *rit.*

può Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
 ly! I know not Lord Love! My heart still is free, My heart still is

a tempo

p

so eh'a - ma - re non so ahi_ ahi_ Che mi mo - ri - -
free, My heart still is free. Ah! Ah! Gay de - ceiv - er

rò! Che mi mo - ri - - rò! Che mi mo - ri - - rò! ahi_
he! Gay de - ceiv - er he! Gay de - ceiv - er he! Ah!

Che mi mo - ri - rò!
Gay de - ceiv - er he!

rit. *a tempo*

ahi _____ Che mi mo - ri - rò!
 Ah! _____ De - ceiv - er is he!

pp *f*

Deh guar-da mia vi - ta, Deh sen-ti i miei prie-ghi, Non fia ch'io ti
 I'll bid him be go - ing, Not car - ing nor know - ing To what oth - ers

p

rit.

nie-ghi Mer-cè più gra - di - ta; Ed a più fio - ri - ta Al - lor ti da -
 show - ing the tempt - ings he of - fer. For - ev - er I'll spurn him, And right mer - ri -

crese. *rit.*

a tempo

rò Fan-ciul - la son io ch'a - ma - re non so ch'a - ma - re non
ly. I know not Lord Love! My heart still is free, My heart still is

p

so ahi ahi Che mi mo - ri - rò! ahi
free. Ah Ah! Gay de - ceiv - er, he. Ah!

cresc.

Che mi mo-ri-rò! Che mi mo-ri-rò!
Gay de-ceiv-er he! Gay de-ceiv-er he!

f *p*

rall. *Adagio*

Che mi mo - ri - rò! Che mi mo - ri - rò.
Gay de - ceiv - er he! De - ceiv - er is he!

f *Lento*

Dell' antro magico

Gates of gloom

FRANCESCO CAVALLI

1599 - 1676

Allegro agitato

Allegretto marcato

f

Dell' an - tro ma - gi-co Stri - den - ti
Gates of gloom mys - tic - al Swing wide to

p *cresc.*

car - di - ni Il var-co a-pri - te-mi
wel - come me, Swing on your clank - ing chains.

f *f*

mf *cresc.* *f*

E fra le te-ne-bri Del ne-gro o-spi-zi-o La-scia-te-
 Deep in your shadows drear, My soul can feel no fear, O-pen to

p *cresc.* *f*

mi.
me.

Allegro agitato

f

Allegretto mod^{to} *cresc.*

Sull' ar-ca or-ri-bi-le Del la-go
 Out thro' the drear-y night, I see a

p *cresc.*

Sti-gi-o, I fuo-chi splen-di-no
 gleam-ing light, Vis-ion of heav'n to me.

f

cresc.

E sù ne man - di - no Fu - mi che tur - - bi - no
 "Light be thou guide for me! Keep to e - ter - - ni - ty

p *cresc.*

f

La lu - ce al dì.
 My wear - y soul!"

f *f*

Das Glück der Freundschaft

The Happiness of Friendship

BEETHOVEN Op. 88
1770-1827

Allegretto

dolce

Der lebt ein Le-ben won-nig-lich, dess Herz ein Herz ge-
He lives a life of true de-light Whose heart a heart has

f dolce

winnt; — ge-theil-te Lust ver-dop-pelt sich, ge-theil-ter Gram zer-
won: — Im-part-ed joy is twice as bright, Im-part-ed grief is

leggiere

rinnt. Be-blüm-te We-ge wan-delt ab, wenn trau-li-ches Ge-
gone. On flow'r-em-bell-ished paths he treads, Whom kind-ly com-rades

leit, den Arm die gold'ne Freund-schaftgab in die-ser ehr'nen
guide, Whom ne-ver-fail-ing friend-ship leads, What-e'er in life be -

p
decrease
p

Animato
Zeit. Sie weckt die Kraft und
tide. The strength it nerves, the

Animato
mf
dim. *p in tempo*

spornt den Muth zu schö-nen Tha-ten nur, — und nährt in uns die
cour-age fires, For high and no-ble deeds; — And all our deep-est

mf
dim.

heil'-ge Glut für Wahr-heit und Na-tur Er-rei-chet hat des
best de-sires For truth and na-ture feeds. But his is For-tune's

mf
dim.

Glü - ckes Ziel, wer ei - ne Freun - din fand, mit der der Lie - be
chief - est prize, Who has a maid - en, found, With whom, in love's most

Zart - ge - fühl ihn in - nig - lich ver - band. Ent -
ten - derties, His heart is in - ly bound. For

zückt von ihr, ihr bei - ge - sellt, ver - schö - nert sich die
him her charm, her pre - sent grace, Life's wea - ry ways be -

Bahn; durch sie _____ al - lein blüht ihm die Welt und
guile: Through her _____ earth wears a fair - er face, And

Al - les lacht ihn an, Al - les,
all things seem to smile, all things,

p

p

Al - les, Al - les lacht ihn an. Der
all things, all things seem to smile. He

a piacere *rite-*

p dolce

cresc. *f* *p*

lebt ein Le - ben won - nig - lich, dess Herz ein Herz ge -
lives a life of true de - light, Whose heart a heart has

nuto *ritenuto*

p dolce

winnt; ge - theil - te Lust ver - dop - pelt sich, ge -
won: Im - part - ed joy is twice as bright, Im -

a tempo *a tempo*

cresc. *p*

theil - ter gram zer - rinnt, ge - theil - te
 part - ed grief is - gone, Im - part - ed

Lust ver - dop - pelt sich, ge - theil - ter Gram, ge-
 joy is twice as bright, Im - part - ed grief, im-

rit. *Un*

decrease rit. *p*

poco Adagio *Tempo I*

theil - ter Gram, ge - theil - ter Gram zer - rinnt.
 part - ed grief, im - part - ed grief is - gone.

mf

*Ca. **

p

cresc. *f* *f*

*Ca. **

Aux échos des bois

(In the shady woods)

Air de Danse

Air Romanesque
1570

p
Aux échos des bois, Aux sou-
In the sha-dy woods'neath the

mf
con pedale

pirs du feuil - la - ge, Me - lez, char-mants haut-bois, Un doux ra -
slow wav-ing tree - tops Let flutes a - wake a - gain The wond-rous

ma gè, Et par vos ac-cords, Surla ver - te fou - ge - re At-tir-ez
sweet re-frain With their softest calls woo the maid-en all love-ly That she may

la bergè-re Qu'ap-pellent mes trans-ports. Mon cœur plein d'el - le,
come to meet me, She whom I do a - dore. I dream of none else

Veut at-ten-drir Son cœur re - bel - le, Ou bien mou-rir!
Sad-ly I wait un - til she love me, Or I will die.

dim.

mf *pp*

"Ô Ma-de-lei - ne, Cèdeauxa - mours Le lierre au ché - ne
 "O dearest Ma - de-leine Pray heed my love. The i - vy to the oak

mf *pp* *dim.*

S'un - it teu - jours. Qu'à ma chan-son Vol-ti - geant en ca - den - ce,
 clings ev - er - more. O let my song in its rhy - thm en-tranc - ing

an-

Ton pied mi - gnon Vienne a - ni - mer la dan - se; Et qu'en bond-is -
 Your dainty feet tempt to join me in danc - ing. Then would we u -

imando al fine

sant, Ton cor - sa - ge d'a - beil - le, D'un très - or nais - sant Entr'ou -
 nite speed-ing fast - er and fast - er, 'Till your throb-bing breasts, warn-ing

vre la mer - veil - le! Pour le ten-dre souci Qui m'en - traî - ne,
 give of dis - as - ter By all the tender love which en-thralls me,

J'im-plore ta mer-ci — O ma rei - ne! Et si la dan - se —
I beg you pit - y take — my be - lov - ed; And as the dance draws us

nous en - chaî - ne, Lais-se l'a - mour nous en - chaî - ner aus - si!
clos - er and clos - er Let love unite us as lov - ers for aye,

Et si la dan - se — nous en - chaî - ne, Lais-se l'a -
And as the dance draws — us still clos - er Let love u -

cresc. e string.

mour nous en - chaî - ner aus - si! » *Adolph Larmande*
nite us as lov - ers for aye?

f *dim.*

smorzando

pp

Consolati e spera

Forget thy grief

Aria

DOMENICO SCARLATTI
(1671 - 1763)

Andantino

mf a piacere

a tempo

p a piacere

Con - so - la - ti! —

e spe - ra! —

For - get thy grief! —

Press on - ward!

mf

colla voce

pp

colla voce

Red.

*

a tempo

cresc.

po - trai d'al - tro og - get - to più lie - to go -

For thou must find an - oth - er With face — far more

a tempo

p

cresc.

Red.

*

mf

p riten.

der, — più lie - to go - der.

Con - so - la - ti!

e

fair, — With face far more fair,

For - get thy grief!

Press

p riten.

pp

p

a tempo *calando*

spe - ra! po - trai d'al-tro og - get - to più lie - to go -
on - ward! For thou must find an - oth - er, With face far more

pp *mf* *a tempo* *calando*

a tempo animato *cresc.* *radolcendo* *riten.*

der, go - der, più lie - to go - der, più lie - to go - der! Con -
fair, more fair, With face far more fair, With face far more fair, For -

a tempo animato *p* *cresc.* *radolcendo* *p riten.*

Ed. *

a tempo *animando* *cresc.* *f*

so - la - ti! po - trai d'al-tro og - get - to più
get thy grief! For thou'lt find an - oth - er, With

col canto *mf* *a tempo* *p cresc.* *animando* *f*

rit. *dim. rit.* *p a tempo*

lie - to go - der, più lie - to go - der.
face far more fair, With face far more fair.

rit. (col canto) *dim. rit.* *p a tempo* *pp*

mf La stel - la più
The heav - ens may

riten.

mf *p* *mf*

con Pedale

fie - ra, se can - gia d'a - spet - to, può an -
threat - en, The sun - shine must fol - low, The

f *p*

co - ra l'af - fan - no mu - ta - re in pia - cer, — mu -
clouds now o'er - hang - ing Will van - ish in air, — will

f

ta - re in pia - cer, può an - co - ra l'af - fan - no, l'af - fan -
van - ish in - air; The clouds now o'er - hang - ing, o'er - hang -

mf *p*

a piacere

rit.
no mu - ta - re in pia - cer! Con - so - la - ti! — *p*
ing Will van - ish in air! For - get thy grief! — *Press*

rit. *pp* *mf*

cresc.
spe - ra! — po - trai d'al - tro og - get - to più
on - ward! — For thou must find an - oth - er With

p *cresc.*

*Red. **

mf *riten.* *p*
lie - to go - der, — più lie - to go - der, con - so - la - ti!
face — far more fair, — With face far more fair! For - get thy - grief!

p *riten.* *pp*

*Red. **

a tempo *mf*
e spe - ra! po - trai d'al - tro og - get - to più
Press on - ward! For - thou must find an - oth - er With

p *pp* *mf* *a tempo*

calando *a tempo animato* *radolcendo*
cresc.
 lie - to go - der, go - der, più lie - to go - der, più lie - to go -
 face far more fair, more fair, With face — far more fair, with face — far more

calando *a tempo animato*
p cresc. *radolcendo*

Red. *

p riten. *a tempo* *animando* *cresc.*
 der! Con - so - la - ti! po - trai d'al-tro og-get - to più
 fair! For - get thy grief! For thou't find an - oth - er With

p riten. *col canto* *f a tempo* *p cresc.* *animando* *f*

rit. *a piacere con espressione*
 lie - to go - der, più lie - to, — più lie - to go - der.
 face — far more fair, an - oth - er — with face far more fair!

rit. (col canto) *p* *p a tempo*

lento *pp*
 Spe - ra!
 On - ward!

f marcato *p* *con duolo* *f* *riten. dim.* *lento* *pp*

Red. *

On Richmond Hill there lives a Lass

(The Lass of Richmond Hill)

JAMES HOOK
1746-1827

Allegretto

The piano introduction is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic and a staccato marking. The melody is played in the right hand, and the bass line is in the left hand. The introduction consists of three measures, each with a repeat sign at the end.

1. On Rich - mond Hill there lives a — lass More
2. Ye Ze - phyr's gay that fan the air And
3. How hap - py will that shep - herd be Who

The piano accompaniment for the first vocal line is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The melody is played in the right hand, and the bass line is in the left hand. The accompaniment consists of three measures, each with a repeat sign at the end.

bright than May - day morn, — Whose charms all oth - er
wan - ton thro' the grove, — Oh whis - per to the
calls this nymph his own, — Oh may her choice be

The piano accompaniment for the second vocal line is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The melody is played in the right hand, and the bass line is in the left hand. The accompaniment consists of three measures, each with a repeat sign at the end.

maids sur - pass, A rose with - out a thorn.
 charm - ing fair I die for her I love.
 fix'd on me; Mine's fix'd on her a - lone.

1. 2. 3. This lass so neat, with

p

smiles so sweet, Has won my right good will, ——— I'd

crowns re - sign to call thee mine, Sweet lass of Rich-mond

p

Hill! Sweet lass of Rich - mond Hill, Sweet

p

This system contains the first line of the song. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment features a descending eighth-note pattern in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking is present.

lass of Rich-mond Hill, I'd crowns re-sign to

mf

This system continues the melody. The piano accompaniment includes a triplet of eighth notes in the right hand. A mezzo-forte (*mf*) dynamic marking is present.

call thee mine, Sweet lass of Rich-mond Hill.

p *f*

This system concludes the vocal line. The piano accompaniment features a change in dynamics from piano (*p*) to forte (*f*).

This system contains the final instrumental section of the piece, featuring a continuous eighth-note accompaniment in both hands.

Che fiero costume

With cunning conniving

GIOVANNI LEGRENZI

1625 - 1690

Allegretto

1. Che fie - ro co - stu - me Da li - ge - ro
 2. Che cru - do de - sti - no Che un cie - co bam -
 1. With cun - ning con - niv - ing and ev - 'ry art
 2. This wee wing - ed mite, tho' de - priv'd of his

p

nu - me Che a for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar
 bi - no Con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar
striv-ing, The blind god of Love doth as-sail ev-'ry heart, as-sail ev-'ry heart,
sight; Lo! With aim quite un - err - ing hath brought me to sighs, hath brought me to sighs,

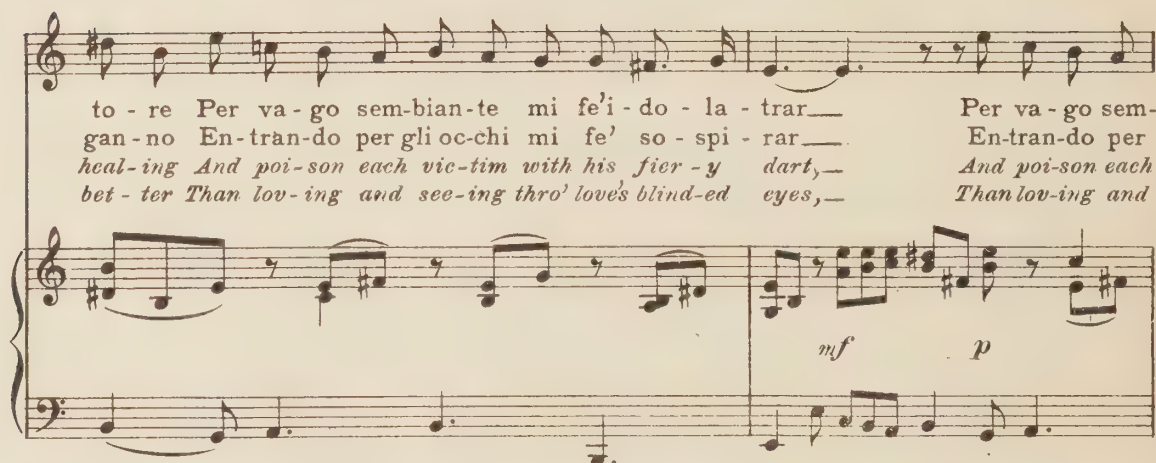
Che a for - za di pe - ne si fac - cia a - do - rar. —
 Con boc - ca di lat - te si fac - cia sti - mar. —
The blind god of Love doth as-sail ev - 'ry heart. —
With aim quite un - err - ing hath brought me to sighs. —

mf



E pur nell' ar - do - re Il dio tra - di -
 Ma que - sto ti - ran - no Con bar - ba - ro in -
Full ten - der - ly steal - ing, doth wound past all
Yet I am his debt - or, for what, pray, is

p



to - re Per va - go sem - bian - te mi fe' i - do - la - trar — Per va - go sem -
 gan - no En - tran - do per gli oc - chi mi fe' so - spi - rar — En - tran - do per
heal - ing And poi - son each vic - tim with his fier - y dart, — And poi - son each
bet - ter Than lov - ing and see - ing thro' love's blind - ed eyes, — Than lov - ing and

mf *p*



bian - te mi fe' i - do - la - trar, Che fie - ro co - stu - me Da li - ge - ro
 gli oc - chi mi fe' so - spi - rar, Che cru - do de - sti - no che un - cie - co bam -
vic - tim with his fier - y dart, With cun - ning con - niv - ing and ev' - ry art
see - ing thro' love's blind - ed eyes? This wee wing - ed mite, tho' de - priv'd of his

mf *p*

nu-me Che a for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, —
 bi - no Con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar, —
striv-ing, The blind god of Love doth as-sail ev-'ry heart, 'as-sail ev-'ry heart, —
sight, Lo! With aim quite un - err - ing hath brought me to sighs, hath brought me to sighs, —

Che a for - za di pe - ne si fac - cia a - do - rar. —
 Con boc - ca di lat - te si fac - cia sti - mar. —
The blind god of Love doth as-sail ev - 'ry heart. —
With aim quite un - err - ing hath brought me to sighs. —

The Summer Heats bestowing

STEPHEN STORAGE
1763-1796

Andante semplice

sum-mer heats be - stow - ing Their in-fluence on the rose, — Per-

fect its charms while blow - ing, And ev'-ry charm dis - close.

To love - sick hearts, re - quir - ing The

sun-shine of — suc - cess, Con - ti - nual bliss de - sir - ing Yet

sick-ens with ex - cess. The fond the se-cret tear Soft pas-sion keeps a -

live, The breath of doubt, of fear, — Like Ze-phyrs bid it -

mf *p*

thrive ————— The sum-mer heats be - stow - ing, Their

rall. *p*

in-fluence on the rose, — Per-fect its charms while blow - ing And

ev - 'ry charm dis - close ——— And ev - 'ry charm dis - close ——— And

mf

ev - - 'ry charm dis - close. (*From Cobb's Farce 'The doctor and the Apothecary'*)

rall. *tr* *f*

Come raggio di sol

As rays of setting sun

Aria

ANTONIO CALDARA
(1671 - 1763)

Sostenuto

The piano introduction is in 3/4 time, key of D major. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Sostenuto'. The first staff has a whole rest. The second staff has a 'tenuto' marking. The third staff has a 'pp' marking.

The first vocal entry is in 3/4 time, key of D major. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Sostenuto'. The first staff has a 'p' marking. The lyrics are: 'Co - me rag - gio di sol mi - tee se - re - no, / As rays of set - ting sun soft - ly re - flect - ing,'.

The second vocal entry is in 3/4 time, key of D major. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Sostenuto'. The first staff has a 'p' marking. The lyrics are: 'co - me rag - gio di sol mi - tee se - re - no / As rays of set - ting sun soft - ly re - flect - ing,'.

The third vocal entry is in 3/4 time, key of D major. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Sostenuto'. The first staff has a 'cresc.' marking. The second staff has a 'dim.' marking. The third staff has a 'p' marking. The lyrics are: 'so - vra pla - ci - di flut - ti si ri - po - sa, / O - ver rip - ples of wa - ter, gay are danc - ing;'. The piano accompaniment also has a 'cresc.' marking in the first staff, a 'dim.' marking in the second staff, and a 'p' marking in the third staff.

animando *pp*

men-tre del ma-re, men-tre del ma-re nel pro-
 While in the o-cean, while in the o-cean Far be-

animando *pp*

cresc. poco a poco

fon-do se-no sta la tem-pe-
 low in wait-ing A storm is hid-

cresc. poco a poco

f rall. *a tempo*

- - - sta a-sco-sa:
 - - - ing, is hid-ing:

rall. *a tempo* *f*

p

co-sì ri-so ta-lor ga-io e pa-ca-to di con-
 So a smile that may speak of sweet con-tent-ment And as-

pp

ten - to, di gio - ia un lab - bro in - fio - ra,
 sur - ance that joys a - wait the mor - row

men - tre nel suo se - gre - to il cor pia - ga - - -
 May hide with - in the heart's in - ner - most re - cess - - -

to s'an - go - scia e si mar - to - -
 es A bit - ter, fear - ful sor - -

f *rit.* *dim.*

ra.
 row.

pp *ppp*

Cherry Ripe

C. E. HORN

1786-1849

Andantino

p

legato

The musical score for 'The Song of the Lark' is presented in a two-staff format. The upper staff is a single melodic line in G-flat major (two flats) and 4/4 time. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and concludes with a quarter rest. The lower staff is a piano accompaniment, also in G-flat major and 4/4 time. It features a steady eighth-note pattern in the left hand and a more complex right hand with eighth and sixteenth notes. The score includes dynamic markings such as 'cresc.' (crescendo) and 'f' (forte), and a fermata over the final measure of the piano part.

Cher-ry ripe, cher-ry ripe, ripe I cry;— Full and fair ones come and buy—

p

Cher-ry ripe, cher-ry ripe, ripe I — cry; — Full and fair ones, come and buy.

animato un poco

If so be you ask me where,

They do grow I an - swer there, Where my Ju - lia's lips do smile,

There's the land or cher - ry Isle There's the land or — cher - ry Isle.

Cher-ry ripe, cher-ry ripe, ripe I cry;— Full and fair ones come and buy,—

Cher-ry ripe, cher-ry ripe, ripe I — cry; Full and fair ones come and buy.

Where my Ju - lia's lips do smile There's the land or cher - ry Isle.

mf

There plan-tations ful - ly show, All the year where cher - ries grow.

All the year where cher - ries grow. Cher-ry ripe, cher-ry ripe,

dim. *p*

ripe I — cry; — Full and fair ones, come and buy. —

rallent.
Full and fair — ones — come — and buy.

Frag' ob die Rose

Arie der Vienerin aus Susanne

Ask if yon damask rose be sweet

GEORGE FREDERICK HÄNDEL
1685 - 1759

Non troppo presto

1. Frag' ob die Ro - se
2. Frag' ob von ih - rem
3. Der Kriegersruhm sei des
1. Ask if yon dam - ask
2. Say, will the vul - ture
3. The spoils of war let

süss von Duft, die rings - um würzt die Luft; dann frag' die Schä-fer
 Mor-gen- lied die mun - tre Ler - che schied, frag', ob vom Rau-be
 Hel-den Heil, die Pracht des Mächt'gen Theil, des Sän-gers soll der
rose be sweet, that scents the am - bient air? then ask each shep-herd
leave his prey, and war - ble thro' the grove; bid wan-ton lin - nets
he - roes share, let pride in splen - dor shine; ye bards un - en - vy'd

auf den Höhn, ob nicht mein Mäd-chen schön, ob nicht, ob nicht mein
 lässt der Leu, dann frag', ob ich ihr treu, dann frag', dann frag', ob
 Lor beer sein, ist nur mein Mäd-chen mein, ist nur, ist nur mein
that you meet if dear Su - san - na's fair, if dear, — dear Su -
quit the spray, then doubt the shep-herd's love, then doubt, — doubt the
laur-els wear; be fair Su - san - na mine, be fair, — fair Su -

Mäd-chen schön, ob nicht mein Mäd-chen schön? Frag' ob die Ro - se
 ich ihr treu, dann frag', ob ich ihr treu! Frag' ob von ih - rem
 Mäd-chen mein, ist nur mein Mäd-chen mein. Der Kriegers ruhm sei des
san - na's fair, if dear Su - san - na's fair? Ask if yon dam-ask
shep-herd's love, then doubt the shep-herd's love. Say, will the vul-ture
san - na mine, be fair Su - san - na mine. The spoils of war let

süss von Duft, die rings-um würzt die Luft; dann frag' die Schä-fer
 Mor-gen-lied, die mun-tre Ler-che schied, frag', ob vom Rau-be
 Hel-den Heil, die Pracht des Mächt'gen Theil, des Sän-gers soll der
rose be sweet, that scents the am-bient air? then ask each shep-herd
leave his prey, and war-ble thro' the grove; bid wan-ton lin-nets
he-roes share, let pride in splen-dor shine; ye bards un-en-vy'd

auf den Höhn, ob nicht mein Mäd-chen schön, ob nicht mein Mäd-chen
 lässt der Leu, dann frag', ob ich ihr treu, dann frag', ob ich ihr
 Lor-beer sein, ist nur mein Mäd-chen mein, ist nur mein Mäd-chen
that you meet if dear Su-san-na's fair, if dear Su-san-na's
quit the spray, then doubt the shep-herd's love, then doubt the shep-herd's
laur-els wear; be fair Su-san-na mine, be fair Su-san-na

schön?
 treu!
 mein.
 fair?
 love.
 mine.



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Music

